













*Frederick Delius*  
1901

PHILHARMONIA  
PARTITUREN \* SCORES \* PARTITIONS

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# FREDERICK DELIUS

## BRIGG FAIR

AN ENGLISH RHAPSODY  
EINE ENGLISCHE RHAPSODIE  
UNE RHAPSODIE ANGLAISE

83177



Eigentum der  
UNIVERSAL-EDITION A. G., Wien - Leipzig  
und mit deren Genehmigung in die  
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WIEN 1925

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# BRIGG FAIR

Folk song / Englisches Volkslied

It was on the fift' of august  
The weather fine and fair  
Unto Brigg Fair I did repair  
For Love I was inclined.

I rose up with the lark in the morning  
With my heart so full of glee,  
Of thinking there to meet my dear  
Long time I wished to see.

I looked over my left shoulder  
To see whom I could see,  
And there I spied my own true love  
Come tripping down to me.

I took hold of her lily white hand  
And merrily was her heart,  
And now we're met together  
I hope we ne'er shall part.

For it's meeting is a pleasure  
And parting is a grief,  
But an unconstant lover  
Is worse than a thief.

The green leaves they shall wither  
And the branches they shall die  
If ever I prove false to her,  
To the girl that loves me.

Es war wohl mitten im Sommer  
Das Wetter schön und klar,  
Nach Brigg Fair wollt' ich zur Kirchweib,  
Sehnsüchtig mein Herze war.

Ich stand früh auf mit der Lerche,  
Gar eigen bewegt mir die Brust,  
Ich dachte: dein holdes Liebehen  
Du endlich dort finden mußt.

Schaut' über die linke Schulter,  
Wen mocht' ich da wohl sehn?  
Ich erblickte mein liebes Schätzchen  
Mir lächelnd entgegengehn.

Ich ergriff ihre weißen Hände,  
Ihr Herze schlug so sehr!  
Und nun wir uns endlich begegnet,  
Nun scheiden wir nimmermehr.

Sich finden ist lauter Wonne,  
Und scheiden macht betrübt;  
Doch wer in Liebe trenlos ist,  
Ist schlimmer als ein Dieb.

Alle Blätter sollen verwelken  
Mitten in Sommers Grün,  
Wenn ich ihr, die mich so innig liebt,  
Meiner Liebsten treulos bin.

(Übersetzt von Jelka-Rosen.)



Frederick Delius ist einer der bedeutendsten englischen Komponisten der Gegenwart. Spät, etwa seit seinem vierzigsten Lebensjahr, sind seine Werke in die Öffentlichkeit gelangt. Es ist interessant, daß er seine ersten großen Erfolge in Deutschland feierte. In England wurde er die längste Zeit übersehen.

Brigg fair, vom Komponisten als „eine englische Rhapsodie“ bezeichnet, entstand im Jahre 1907. Die erste Aufführung fand im Jahre 1908 in Liverpool unter Leitung von Granville Bantock statt. Der Komposition liegt ein englisches Volkslied in der dorisches Tonart zugrunde. Percy Grainger, dem das Werk gewidmet ist, der englische Komponist und Dirigent, war es, dem Delius die Kenntnis dieses Volksliedes verdankt, so erzählt Philip Heseltine in seiner ausgezeichneten Delius-Biographie.

Das Werk besteht aus einer Reihe ineinander übergehender Variationen über das genannte Volkslied als Thema, von einem freien Mittelteil unterbrochen. Die Art der Variationen erinnert mitunter an die Form der Passacaglia.

Frederick Delius is one of the most prominent of contemporary English composers. His works did not become generally known until he was about forty years old. It is interesting to note that his first great successes were gained in Germany. England virtually ignored him for many years.

„Brigg Fair“, which the composer terms „an English Rhapsody“ was written in 1907. The first performance took place at Liverpool, under the direction of Granville Bantock. The work, based on the theme of an English folk song in Doric mode, is dedicated to Percy Grainger, the British composer, conductor and pianist, to whom according to Philip Heseltine's excellent biography of Frederick Delius, the latter owes his knowledge of this national song.

The work consists of a series of mutually connected variations based on that folk song, divided by a free middle section. The variations are frequently in the manner of a passacaglia.

Frederick Delius est un des plus importants compositeurs contemporains. Ses œuvres ne sont devenues connues qu'assez tard, lorsqu'il avait à peu près quarante ans. Il est intéressant de savoir, que c'est en Allemagne qu'il a remporté ses premiers grands succès. En Angleterre on l'a longtemps méconnu.

„Brigg fair“ que l'auteur nomme „une rhapsodie anglaise“ fut écrite en 1907 et fut exécutée pour la première fois à Liverpool sous la direction de Granville Bantock. L'œuvre est échafaudée sur une mélodie populaire anglaise dans le mode dorien. C'est à Percy Grainger, le compositeur et chef d'orchestre anglais, à qui l'ouvrage est dédié, que Delius doit la connaissance de cette chanson populaire, comme nous le dit Philip Heseltine dans son excellente biographie de Delius.

L'œuvre consiste en une série de variations sur le thème de cette chanson populaire, liées entre elles étroitement, et partagées par une partie libre au milieu. Le genre de variations rappelle entre autres la forme de la Passacaglia.



## FORMÜBERSICHT

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1. Variation . . . . .	36— 51
2. Variation . . . . .	52— 67
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5. Variation . . . . .	109—124
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II. Mittelteil . . . . .	148—193

## SYNOPSIS OF FORM

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I. Theme . . . . .	20— 35
1st Variation . . . . .	36— 51
2nd Variation . . . . .	52— 67
3rd Variation . . . . .	68— 87
4th Variation . . . . .	87—108
5th Variation . . . . .	109—124
6th Variation . . . . .	125—147
II. Middle section . . . . .	148—193

## RÉSUMÉ DE LA FORME

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2ème Variation . . . . .	52— 67
3ème Variation . . . . .	68— 87
4ème Variation . . . . .	87—108
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	Takt	Bar	Mesnr		
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Coda . . . . .	390—413	Coda . . . . .	390—413	Coda . . . . .	390—413
	E. St.		E. St.		E. St.

★

# Orchestra

16 Violini I, 16 Violini II, 12 Viole, 12 Violoncelli, 12 Contrabassi  
3 Flauti, 2 Oboi, 1 Corno Inglese, 3 Clarinetti in Si $\flat$  (B), 1 Clarone  
3 Fagotti, 1 Contrafagotto  
6 Corni in Fa (F), 3 Trombe in Do (C), 3 Tromboni tenori, Basso tuba  
1 Arpa (o alcune arpe)  
3 Timpani, Gran Cassa, Triangolo  
3 Campani a cilindro in Si $\flat$  (B), Do, (C), Re (D) [Tubular Bells]

★

# BRIGG FAIR

Slow - Pastoral  
*Lento-Pastorale*

Frederick Delius  
(\* 1863)

3 Flauti *pp*

2 Oboi

Corno inglese

3 Clarinetti in  $\begin{bmatrix} B \\ Sib \end{bmatrix}$

Clarinetto basso in  $\begin{bmatrix} B \\ Sib \end{bmatrix}$

3 Fagotti

Contrafagotto

6 Corni in  $\begin{bmatrix} F \\ Fa \end{bmatrix}$

3 Trombe in  $\begin{bmatrix} C \\ Do \end{bmatrix}$

3 Tromboni

Tuba bassa

3 Timpani

3 Campani

Gran Cassa  
e Triangolo

Arpa *pp*  
*very lightly - molto leggero*

Slow - Pastoral  
divisi with mutes - con sord.

Violini I *ppp*

Violini II *ppp*

Viole *ppp*

Violoncelli *ppp*

Contrabassi *ppp*

Fl. *1.*

Cl. *in B-Sib* *1.* *pp*

Arp. *pp*

Vl. I

Vl. II

Vla.

Vlc.

Cb. *1st halves - 1. metà* *ppp*

5

Fl. *2.* *pp* *1. 2.* *1.* *tr*

Cor. *in F-Fa* *3, 4.* *pp*

Arp. *pp*

Vl. II

Vla.

Vlc.

10

*1*





2 With easy movement ♩ = 66  
*Allegretto leggiero*

Ob. 1. *p dolce*  
 2. 3. in B-Sib  
 Cl. *p*  
 Fg. 1. 2. *p*  
 3. *p*

With easy movement  
*pizz. without mutes - senza sord.*  
 Vl. II *p* without mutes - senza sord.  
 Vla. *p* without mutes - senza sord.  
 Vlc. *pizz. without mutes - senza sord.*  
 Cb. *p* without mutes - senza sord.

20 25

3

Fl. 1. *p dolce*  
 Ob. 1. *p*  
 Cl. in B-Sib 1. *p*  
 Fg. *p*

arco  
*p*  
*p arco*  
*p arco*

30 35

4

Fl. *cresc. poco*

VI.II *cresc. poco*

Vla. *cresc. poco*

Vlc. *parco* *cresc. poco*

40 45

5

Fl. *1.* *3.*

VI.I *without mutes* *mp* *senza sord.* *mp* *unis.*

VI.II *mp* *mp* *unis.*

Vla. *mp* *mp* *unis.*

Vlc. *mp* *mp* *unis.*

50 55

6

VI.I *3.* *mp*

VI.II *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

60 65

6

7

1.2.a 2

Fl. *mf*

Cl. *mf*

in B-Sib  
1.2.a 2

Vl.I *mf* unis.

Vl.II *mf* unis.

Vla. *mf* unis.

Vlc. *mf*

Cb. *mf*

70 75

7

*mf*

=

8

1.2.a 2

Fl. *mf*

Cl. *mf*

in B-Sib  
1.2.a 2

Vl.I *f*

Vl.II *f*

Vla. *f*

Vlc. unis.

Cb. unis.

80 85

8



Fl. 1. 2. *f* *a 2*

Ob. *f*

Cor. ingl. *f*

Cl. in B-Sib 1. 2. *f*

Cl.b. in B-Sib *f*

Fg. *f*

Cor. 1. 2. in F-Fa *f*

Arp. *f*

Vl. I *pizz.* *mf* *very lightly molto leggero*

Vl. II *pizz.* *mf* *very lightly molto leggero*

Vla. *mf*

Vlc. *mf* *pizz.* *unis.*

Cb. *mf*

1.2.a 2 10

Fl. 1.2.a 2

Ob. 1.

Cor. ingl. 1.2. in B-Sib a 2'

Cl. 1.2. in B-Sib a 2'

Cl.b. 1.2. in B-Sib a 2'

Fg. 1.2. in B-Sib a 2'

Cfg. 1.2. in B-Sib a 2'

Cor. 1.2. in F-Fa 3.4. in F-Fa 5.6. in F-Fa

VI.I

VI.II

Vla. 1.2. in B-Sib a 2'

Vlc. 1.2. in B-Sib a 2'

Cb. 1.2. in B-Sib a 2'

95 10 100

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becoming gradually softer

11

9

1. 2. a 2

*dim. poco a poco*

Fl.

Ob.

Cor. ingl.

Cl. *1. in B-Sib*

Clb. *2. in B-Sib*

Fg. *a2*

Cfg.

Cor. *in F-Fa*

5.

becoming gradually softer

VI. I

VI. II

Vla.

Vlc.

Cb.

*pizz.*

*arco*

105

*mf*

12

Fl. *mf*

Cor. ingl. *p*

Cl. in B-Sib *p*

Fg. *p*

Cor. in F-Fa. 1.3. a 2 *f*

VI. I *p* *mp arco*

VI. II *p* *mp arco*

Vla. *p* *mp arco*

Vlc. *p*

Cb. *p*

110

12

Fl. <sup>1.</sup>

Cl. <sup>1.</sup> in B-Sib

Cor. <sup>1.</sup> in F-Fa 1, 3. a 2

VI. I *dim.*

VI. II *dim.*

Vla. *dim.*

Vlc. *arco mp dim.*

Cb. *arco mp dim.*

115 120



Fl. 1. 2.3. a 2

Ob. *f* a 2

Cl. *f* in B-Sib 1. 2. a 2

Fg. *f* 1.3. a 2

Gor. *f* in F-Fa 1.3. a 2 *S.*

Tr. *mf* *cresc.* 1. *dolce* *f*

Arp. *f*

VI. I *mf* *cresc.* *f*

VI. II *mf* *cresc.* *f*

Vla. *p* *mf* *cresc.* *f*

Vlc. *p* *mf* *cresc.* *f*

Cb. *p* *mf* *cresc.* *f*

*mf* *arco* *pizz.*

1.

Fl. 2.3.a 2

Ob. a 2

Fg. 1.2.a 2

Cor. in F-Fa

Tr. 1 in C-Do

Arp.

Vl. I

Vl. II

Vla.

Vlc.

Cb. 1<sup>st</sup> halves - 1. metà arco

130

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The staves are arranged in a system, with some instruments grouped together. The score includes dynamic markings such as *f*, *cresc.*, *dim.*, and *ff*, and tempo markings like *a 3* and *a 2*. The instruments listed on the left include Fl., Ob., Cl., Fg., Cfg., Cor., Tr., Timp., Arp., Vl. I, Vl. II, Vla., Vlc., and Cb. The page number 135 is visible at the bottom left.



becoming slower and slower -  
*sempre ritardando*

15

1. *mf*

Fl. 2.3. a 2

Ob. 1. *mf*

Cor. ingl. *mf*

Cl. in B-Sib

Fg. 1.2. a 2 *mf*

Cor. in F-Fa *pp*

Timp. *pp*

becoming slower and slower -

Vl. I *mf*

Vl. II *mf*

Vla. *p* *pp*

Vlc. *mf* *p* *pp*

Cb. *p* *pp*

**15** Slow and very quietly  
*Lento e molto tranquillo*

Fl. 1. *pp*

Cl. 1.2. in B-Sib *p*

Arp. *pp*

VI. I Slow and very quietly with mutes con sord. (singing) - (cantando) *f* *espress.*

VI. II with mutes - con sord. *p*

Vlc. *p* with mutes - con sord.

**15** *p* with mutes - con sord. 150

==

Cl. 1.2. in B-Sib

Cl. b. in B-Sib *p*

VI. I 1. *p*

VI. II *p*

Vlc. *p*

Cb. with mutes - con sord. *p*

155

16

Cl. in B-Sib 1.2.

Cl.b. in B-Sib

Cor. in F-Fa 2.

Timp.  $p$   $\overline{\overline{\text{acc}}}$   $p$   $\overline{\overline{\text{acc}}}$

Arp.  $mp$   $p$

VI.I  $mp$   $pp$   $f$

VI.II  $pp$   $p$

Vla.  $p$  with mutes - con sord.  $pp$

Vlc.  $pp$

Cb.  $pp$  with mutes - con sord.  $pizz.$

16  $p$   $pp$  160  $p$

Fl. 1.  $p$

Cl. 2.3. in B-Sib

VI.I  $mp$

VI.II  $mp$

Vla.  $mp$

Vlc.  $mp$

165

18

17

1.

1.2.

Fl.

Cor. ingl.

Cl.

Cl.b.

Cor.

Timp.

Arp.

Vl.I

Vl.II

Vla.

Vlc.

Cb.

17

18

18

Fl.

Cor. ingl.

Cl. in B-Si $\flat$

Cl. in B-Si $\flat$

Cor.

1. 2.

*p*

*mp dolce*

1. 2.

*pp*

3. 4. in F-Fa

*pp*

175

18



Cl. in B-Sib

Cor. in F-Fa *p dolce*

VI.I unis. *p*

VI.II unis. *p*

Vla. *mp*

Vlc. *p*

Cb. *p*

180 185

Fl. 1. *pp*

Cor. ingl. 2. *pp*

Cl. in B-Sib 2.3. *pp*

Cl.b. in B-Sib *pp*

Cor. in F-Fa 1. *pp* Echo *ppp* dying away - morendo *pppp*

VI.I dying away - morendo *pppp*

VI.II dying away - morendo *pppp*

Vla. dying away - morendo *pppp*

Vlc. dying away - morendo *pppp*

Cb. dying away - morendo *pppp*

190

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20

**20** rather quicker but not hurried  
*un poco più vivo ma senza fretta*

Cor.  
ingl.

1. in B-Sib

Cl.

in B-Sib

Cl.b.

*p*

Fg.

1. in F-Fa

Cor.

3. in F-Fa

**20**

195

**21**

Fl.

1. in B-Sib

Cl.

in B-Sib

Cl.b.

Fg.

Cfg.

1. 2. in F-Fa

Cor.

3. 5. in F-Fa

Timp.

Camp.

Arp.

Vi.I

take off mutes - senza sord.

Vi.II

take off mutes - senza sord.

Vla.

take off mutes - senza sord.

Vlc.

take off mutes - senza sord.

Cb.

take off mutes

senza sord.

200

unis. *p*

pizz.

unis.

*mf*

arco

*mf*

205

**21**

Fl. *a 2* *f*

Ob. *a 2* *f*

Cor. ingl. *f*

Cl. *1.* *in B-Sib* *f* *2.3. a 2* *f*

Fg. *f*

Cor. *1.2.* *in F-Fa* *3.* *f*

Timp. *tr* *mf*

Vl. I *dim.* *f*

Vl. II *dim.* *f*

Vla. *dim.* *f*

Vlc. *dim.* *f*

Cb. *dim.* *f*

210

With easy movement

22 *Allegretto leggiero*

1. *dim. - - p* *mf* *a 3*

Fl. *dim. - - p* *mf* *a 2*

Ob. *dim. - - p* *mf* *a 2*

Cl. *in B-Sib* *dim. - - p* *mf* *a 2*

Fg. *dim. - - p* *mf*

Cor. *1.2. in F-Fa* *dim. - - p*

Timp. *p*

Camp. *mf dim. - - p*

Arp. *mf*

With easy movement

Vi. I *dim. - - p* *mf* *unis.* *3*

Vi. II *dim. - - p* *mf* *unis.* *3*

Vla. *dim. - - p* *mf* *unis.* *nondiv.*

Vlc. *dim. - - p* *mf* *3*

Cb. *pizz.* *mf dim. - - p* *mf* *pizz.*

215



rather quicker  
un poco più mosso  
rubato

23

Fl. *a 3*  
*cresc.* *f* *cresc.* *tr* *ff*

Ob. *a 2*  
*cresc.* *f* *cresc.* *tr* *ff*

Cor. ingl. *f* *cresc.* *tr* *ff*

Cl. *1.* *a 2* *2.3. in B-Sib*  
*cresc.* *f* *cresc.* *tr* *ff*

Fg. *3.* *a 2* *3* *ff*

Cf. g. *mf* *cresc.* *ff*

Cor. *in F-Fa* *mf* *cresc.* *tr* *ff*

Tr. *in C-Do* *1.* *mf* *cresc.* *tr* *ff*

Trb. *1.* *mf* *cresc.* *tr* *ff*

Tb. b. *f*

Timp. *f* *tr* *cresc.* *tr*

Vl. I *cresc.* *f* *cresc.* *tr* *ff*

Vl. II *cresc.* *f* *cresc.* *tr* *ff*

Vla. *cresc.* *f* *cresc.* *tr* *ff*

Vlc. *cresc.* *f* *cresc.* *tr* *ff*

Cb. *cresc.* *f* *cresc.* *tr* *ff* *arco*

220

rather quicker  
rubato  
*tr* *ff*

23

becoming rather slower -  
*rallentando poco a poco*

Fl. *a 3*

Ob. *a 2*

Cor. ingl.

Cl. *in B-Sib*

Cl. b. *in B-Sib*

Fg. *a 2*

Cfg.

Cor. *in F-Fa*

Tr. *1 2 a 2 in C-Do*

Trb. *a 2*

Th. b.

Timp.

dim. *f dim. mf p*

becoming rather slower -

VI. I

VI. II

Vla.

Vlc.

Ch.

225

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in tempo  
a tempo

a 3

24

a 3

Fl. *a 3*

Ob. *a 2*

Cor. ingl. *in B-Sib*

Cl. *1. in B-Sib*  
*mf* *cresc.* *f*

Cl.b. *in B-Sib*

Fg. *mf cresc.* *f*

Cfg. *mf cresc.* *f*

Cor. *mf in F-Fa* *f*

Tr. *1. 2. a 2 in C-Do* *p* *f*

Trb. *1. 2. a 2* *p*

*in tempo*

Vl.I *mf* *cresc.*

Vl.II *mf* *cresc.*

Vla. *mf* *cresc.*

Vlc. *mf* *cresc.*

Cb. *mf* *cresc.*

230

24

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becoming again rather slower  
*rallentando poco a poco*

25

27

Fl. *a 3*

Ob. *a 2* *dim.*

Cor. ingl. *dim.*

Cl. *1.* *in B-Sib* *dim.*

Cl.b. *in B-Sib* *dim.*

Fg. *a 2* *dim.*

Cfg. *dim.*

Cor. *in F-Fa* *dim.*

Tr. *in C-Do* *dim.*

Trb. *dim.*

Tb.b. *dim.*

Timp. *dim.* *mp.*

Arp. *dim.*

becoming again rather slower

VI.I *dim.*

VI.II *dim.*

Vla. *dim.*

Vlc. *dim.*

Cb. *dim.*

240

25

dim. - 245 -

Very quietly  
molto tranquillo

1.

Fl. *pp*

Ob. *a 2 mp*

Cor. ingl. *mp*

Cl. *mp* in B-Sib *a 2 pp*

Cl.b. *mp* in B-Sib *a 2 p pp*

Fg. *mf* *a 2 p*

Cfg. *mp* *p pp*

Cor. *mp* in F-Fa *p pp*

Tr. *1. in C-Do*

Trb. *1. mp*

Timp. *tr*

Very quietly *pp*

VI.I *mp* *p*

VI.II *mp* *p*

Vla. *mp* *p*

Vlc. *mp* *p*

Cb. *mp* *p*

250

**26** Slow. With solemnity  
*Lento. Con solennità*

Cl. *23. in B-Sib*

Cl.b. *3. in B-Sib*

Fg.

Tr. *in C-Do*  
*1. pp*

Trb. *pp*

Camp. *mp*

Slow. With solemnity

Vi.I *mp*

Vi.II *mp*

Vla. *mp*

Vlc. *mp*

Cb. *unis.*

**26**

255

Tr. *1. in C-Do*

Trb. *1.*

Camp.

Vi.I

Vi.II

Vla.

Vlc.

Cb. *unis.*

260

## Maestoso

1.2. a 2

27

Fl. *mp* 3.

Ob. *mp*

Cor. ingl. *f*

Cl. in B-Sib *a 3*

Cl.b. in B-Sib *f*

Fg. *mp*

Cor. in F-Fa *2.4.6. a 3*

Tr. 1. in C-Do *p*

Trb. 1. *p*

Tb.b. *p*

Camp. *mp*

Gr.C. *mp*

## Maestoso

Vi.I *f* *espress.*

Vi.II *f* *espress.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

265

27



1. *mp* *in F-Fa 2.4.6. a 3* *in C-Do*

Fl. 2.3. *cresc.*

Ob. *cresc.*

Cor. ingl. *cresc.*

Cl. 3. in B-Sib *cresc.*

Cl.b. in B-Sib *cresc.*

Fg. *cresc.*

Cfg. *cresc.*

Cor. *cresc.*

Tr. *cresc.*

Trb. *cresc.*

Tb.b. *cresc.*

Gr.C.

VI.I *cresc.*

VI.II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

270 *cresc.*

28

Fl.

Cor. ingl.

Cl. in B-Si $\flat$

Cl.b. in B-Si $\flat$

Fg.

Cfg.

Cor. in F-Fa

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

275

*mf*

*dim.*

*p*

*3.*

*arco*

*unis.*

1.

Fl.

2.

mf

3.

Cor. ingl.

dim.

3.

p dim.

1. 2.

mf

in F-Fa

3. 4.

mf

3.

dim.

Cor.

dim.

Vl. I

dim.

Vl. II

dim.

Vla.

dim.

Vlc.

dim.

Cb.

280

dim.

29

Fl. 1.

Cor. in gl. *p* *pp*

Cl. b. in B-Si *mf*

Fg. 3. *p* *pp*

Cl. g. *pp*

Cor. 1. 2. *dim.* *pp* in F-Fa 4. *p* 3. *p*

Timp. *pp*

VI. I *p*

VI. II *p* *div.*

Vla. *p*

Vlc. *p*

Cl. *p*

285

29



Gaily  
Gaio  
Più vivo

Fl. *1.* *p* *mf*

Cl. *in B-Sib* *1.* *mf*

Cl. b. *in B-Sib* *3* *p*

Fg. *3.* *mf*

Cor. *in F-Fa* *1. 2.* *mf* *3. 4.* *mf*

Timp. *p*

Trgl. *p*

Gaily  
Gaio  
Più vivo

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

290

30 1.

Fl.

Cl. 1. in B-Sib

Fg.

Cor. in F-Fa

5. in F-Fa

mf

Timp.

Trygl.

30 295 300

31 1.

Fl.

Cl. 1. in B-Sib

Fg. 1. 2.

Clg. p

Cor. in F-Fa

5. in F-Fa

Timp.

Trygl. pp

Arp. p pizz.

Vlc. p arco mf

31 305

Fl. 1. 2.

Cor. 1. 2. in F-Fa

Desk I only  
leggio 1.  
*lightly leggiero*

mf Desks 2. 3. 4. 5. 6. 7. b.  
gli altri

mf

310

Vl. I

Vl. II

Vla.

Vlc.

Cb.

315

mf

320

33

a3

FL. *f*

Ob. *f*

Cor. ingl. *f*

Cl. in B-Sib *f*

Cl. b. in B-Sib *f*

Fg. *f*

Cfg. *f*

Cor. 1. 2. *f*

in F-Fa 3. *f*

4. *f*

Timp. *f*

Trgl. *f*

Arp. *f*

Desks 1. 2. 3. 4.  
leggio 1. 2. 3. 4.

Desks 5. 6. 7. 8.  
leggio 5. 6. 7. 8.

Vi. I *f*

Vi. II *f*

Vla. *f*

Vcl. *f*

Cb. *f*

pizz. arco pizz. arco pizz. arco pizz. arco pizz.

*f* 325

33

linger somewhat  
*rallentando*

34

Fl. *a 3*

Ob. *a 2*

Cor. ingl.

Cl. *a 3 in B-Sib*

Cl. b. *in B-Sib*

Fg.

Cfg.

Cor. *in F-Fa*

in F-Fa *a 2*

Timp.

Trgl.

Arp.

linger somewhat

VI. I

VI. II

Vla. *arco*

Vlc. *arco*

Cb. *arco*

34 330



holdback **35** in time  
rit. a tempo

Fl. *a 3*

Ob. *a 2*

Cor. ingl.

Cl. *a 3 in B-Sib*

Cl.b. *in B-Sib*

Fg.

Cfg.

Cor. *in F-Fa*

Tr. *in C-Do*

Trb.

Tb.b.

Tim.

Vl.I *holdback*

Vl.II

Vla.

Vlc.

Cb.

**35** 340

U. E. 6904 W. Ph. V. 207

345

Fl.  $\flat^a 2 \flat$

Ob.  $\flat^a 2$

Cor. ingl. in B-S $\flat$   
1.  $\flat^a$   
2. 3.  $\flat^a 2$

Cl. 1. 2.  $\flat^a 2$   
3.

Cl.b. in B-S $\flat$

Fg.

Cfg.

Cor. in F-Fa  
in F-Fa

Tr. in C-Do

Trb.

Tb.b.

Timp.

VI.I

VI.II

Vla.

Vlc.

Ch.

350 U. E. 6904 W. Ph. A. 207 355

37 a 3

rather quicker  
*Poco più vivo*

Fl.

Ob.

Cor. ingl.

Cl.

Cl. b.

Fg.

Cfjg.

Cor.

Tr.

Trb.

Tb. b.

Timp.

VI. I

VI. II

Vla.

Vlc.

Ch.

360

365

rather quicker

rather quicker

1. 2. a 2 in P-Sib

a 3

in F-Fa

in F-Fa

in C-Do

37



34

38

34-37 of preceding

Fl.

Ob.

Cor. ingl.

Cl.

Cl.b.

Fg.

Gfg.

Cor.

Tr.

Trb.

Tb.b.

Timp.

Camp.

Trgl.

39

370

rather slower  
*un poco più lento*  
*Maestoso, very broadly (largamente)*

39

Fl.

Obl.

Cl.

Cl.b. *in B-Sib*

Fg.

Cfg.

Cor.

Tr.

Trb.

Tlb.

Timp.

Camp.

Gr.C.

Vi.I

Vi.II

Vla.

Vlc.

e Cb.

*arco*

375

39



[illegible]

40

Becoming gradually softer and slower  
*rallentando* - - - - *poco a poco*

[illegible]

Cor. 1 in F-Fa *dim.* *p*

Cor. 2 in F-Fa *dim.* *p*

Tr. in C-Do *dim.* *p*

Tr. 1 *dim.* *p*

Tr. 2 *dim.* *p*

Ttb. *dim.* *p*

Timp. *dim.* *mf dim.*

Camp.

Becoming gradually softer and slower

VI. I

VI. II

Vla.

Vlc.

Cb.

dim.

dim.

dim.

dim.

mf

p

p

3/4

3/4

3/4

3/4

3/4

40

385

U.E.6904 W.Ph.V.207

3900

Very quietly  
Molto tranquillo [41]

Fl. 1. 2. *ppp*

Ob. 1. 2. *pp*

Cor. in F 4. *p*

Timp. *pp*

Very quietly

Vi. I. *p*

Vi. II. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

[41] 395 400

rather slower and dying away to the end  
*poco a poco ritardando e morendo sin al fine.*

Fl. 1. 2. *pp*

Ob. 1. 2. *pp*

Cor. ingl. *pp*

rather slower and dying away to the end

Vi. I. *pppp*

Vi. II. *pppp*

Vla. *pppp*

Vlc. div. *pppp*

Cb. *pppp*

405 410 *pppp*

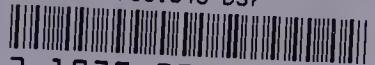


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